



Inchcolm Project

16 October 2016, Inchcolm Island

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Abstract

This document discusses the design and development of *Inchcolm Project*, a multi-media and mixed-reality event which focused on the adaptation of a video game, the walking simulator *Dear Esther* (The Chinese Room, 2012) as a site-responsive, promenade performance. *Dear Esther* is a poetic meditation on guilt, loss and redemption which unfolds as the player explores a desolate island. The game's island is haunting and beautiful, sensorially rich, evocative and symbolically charged, uninhabited except for gulls, ghosts and legends. To focus the player's attention on the environment and the narrative, the designers have stripped down the game's mechanics to a bare minimum: the only permitted in-game actions are walking, (limited) swimming, zooming-in, and looking around.

In October 2016, 50 audience members arrived on Inchcolm, a Scottish island in the Firth of Forth, to participate in Inchcolm Project, a hybrid experience which combined elements of performance, video games, and live music. *Inchcolm Project* was structured as a three-part experience: a promenade performance (an adaptation of *Dear Esther*), a gameplay projection (*Dear Esther* was played live and projected onto the Inchcolm Abbey wall), and a musical performance (Mantra Collective Orchestra performing *Dear Esther's* soundtrack live in the 12th Century Inchcolm Abbey). As the audience explored the liminal space of the island, its boundaries and legends, they encountered the many ghosts of Inchcolm Island: characters stuck in limbo performing their actions in a loop (staring in the distance, drinking tea, playing musical instruments), a disembodied voice and ethereal sound memories rendered audible through a geo-tagging app, Syrian refugee crisis imagery nested in ruined environments and sites of ritual. We explored the design of liminal space through the process of re-mediating game mechanics, narratives, environments and sound. *Inchcolm Project* invited the audience to engage with Inchcolm island as a liminal space, a threshold between water and land, virtual and physical, historical and fictional, video game and performance. *Inchcolm Project* was designed as a site-responsive and game-responsive performance which celebrated site as an active component "in the creation of performative meaning, rather than a neutral space of exposition" (Pearson, 2010, 36).



Structure

Inchcolm Project was structured as a three-part experience:

- the promenade performance (*Dear Rachel*, fig. 1)
- the gameplay projection (*Dear Esther* played live and projected onto the Abbey wall, fig. 2)
- and the final musical performance (Mantra Collective performing the game's soundtrack, fig. 3).

The project was showcased on Inchcolm Island as proof of concept, for an invited audience of 50 guests from both games and performance backgrounds.



A person in a dark, rocky environment, possibly a cave or a forest at night, holding a book or a tablet. The person is wearing a dark coat and is standing in a narrow opening or crevice. The background is dark and textured with rocks and foliage.

Research Significance

In *Inchcolm Project* we prototyped a framework for site and game responsive design which blended elements of performance with video games. We aimed to explore through making and subsequent reflection how game design and contemporary performance practice can both inform and contribute to the development of new and hybrid experiences. *Inchcolm Project* was one such hybrid experience which showcased how various aesthetic configurations can be developed across video game and performance spaces: space/time/body, fictional/real/hybrid, physical/virtual/mixed-reality, immersive/narrative/interactive. It demonstrated the potential of cross-disciplinary methods through use of transmedia adaptation which foregrounded the specificities and unique opportunities of both media (Jenkins, 2007). It also demonstrated the creative potential of hybrid experiences which blend techniques, strategies and tools originating in both practices.

Adaptation and trans-media storytelling facilitated the creation of a framework for site- and game-responsive design and hybrid storytelling. This was called storywalking and was informed by the theoretical landscape, current aesthetic practices, as well as the design processes of mixed-reality performance (Benford and Giannachi, 2011), immersive theatres (Machon, 2013), site-specific performance (Pearson, 2010), augmented reality, pervasive games (Montola et al., 2009), promenade performance (Zaiontz, 2012) and walking simulators (Kagen, 2019; Bozdog and Galloway, 2020). Storywalking is built around three pillars: designing meaningful agency for the audience/players, creating an environment which invites playful exploration, and which supports complex (syn)aesthetic processes (Machon, 2009), and creating varied and surprising moments of encounter and modes of engagement that invite the audience/players to rediscover their environment (Bozdog and Galloway, 2017).

Context

The term 'Walking simulators' or 'walking sims' started gaining currency in 2012 when The Chinese Room launched *Dear Esther*,⁵ a video game in which the player explores a deserted Hebridean island in search of an explanation for why they are there. Despite some notable precursors to the genre (*Myst*, Cyan, 1993), the first walking sim is considered to be *Dear Esther*.

Walking simulators are a subgenre of first-person, exploration video games that 'offer an experience of spatial storytelling and exploration, in which players wander around a narratively-rich environment without earning points or necessarily accomplishing tasks' (Kagen 2018, n. pag.). In walking sims, the player primarily walks. This demands little concentration and dexterity from the player allowing them to focus instead on the aesthetic, narrative and sensory aspects of gameplay. This minimal interaction design requires little previous gaming experience which makes them accessible to a diverse player community, while at the same time encouraging designers to experiment with the form and creatively explore alternative mechanics, visual storytelling, lighting, music and sound design to create atmosphere and convey the narrative (Bozdog and Galloway, 2020; 2020b).

Movement in walking sims is purposefully slow to allow the time for the story, music, sound and environment to be taken in. Dan Pinchbeck, *Dear Esther*'s designer, argues that the lack of gameplay complexity can be replaced with experiential (narrative, interpretive, emotional, sensory and aesthetic) complexity. He argues that 'lack of stimulation is not lack of experience', on the contrary 'lack of stimulation allows different kinds of reflective, emotional experiences. We have to provide space and time for different types of experiences and different types of resonances to flourish' (Pinchbeck 2012, n. pag.). Walking sims allow the players the time to explore and experience the gameworld at their own pace (Kagen 2017, 2018; Ruberg 2019; Bozdog and Galloway 2019).

Virtual walking, like its physical counterpart, unlocks narratives, thoughts, emotions, memories and imagination, and it allows space for meditation by setting up a slower pace. The walk becomes a journey, inviting contemplation, introspection, memory and meditation (Solnit, 2002). These abilities of walking are (re-)created in walking sims through (virtual) walking, which gains similar powers. In walking sims, walking is embraced as 'a mode of inquiry, a politics and an aesthetic practice' (Bassett, 2004, p. 399) as well as a dramaturgical practice that engages the walker/player in critical acts of reading, challenging and/or performing a landscape (Myers, 2010; Turner, 2004). We argue that due to their accessible and experimental nature alongside their emphasis on storytelling and walking as an aesthetic and (syn)aesthetic practice walking sims are a lucrative and fertile ground for exploration through performance.

Research Inquiry

How can I explore the possibility space where game design and contemporary performance practices meet through creative practice?

- How can these practices inform and contribute to the development of new and hybrid experiences?
- What forms can these experiences take?
- How can these practices inform, complement and support one another?
- What can I learn as a theatre maker from game design and how can I apply those findings?
- How can I design for a moving body across hybrid physical and virtual environments?
- What performance and game design methods are the most suited?
- How do I draw on these to design a hybrid aesthetic experience for the moving body?





Research Process

1. Adaptation

2. Game-Responsive Design

3. Site-Responsive Design

Developing *Inchcolm Project* involved complex processes of adaptation (of a game and to a site) and dramaturgy (of assemblage and (syn)aesthetics), which shaped the design strategies, techniques and tools deployed in its making. The hybrid nature of the project, having live and virtual components, demanded that I develop interdisciplinary working methods, borrowing from both game design and performance practice.

The first step was to select a game and a site that were suitable and evocative of one another. Next, I wanted to understand how *Dear Esther* manages to create a meaningful gameplay experience. This involved a process of reverse engineering its design, going behind the gameplay experience to analyse the design strategies which underpinned its visual style and environments, its narrative, sound and interaction design. These design strategies were then adapted to Inchcolm island, filtered through its narrative, sensory, structural and symbolic presence.

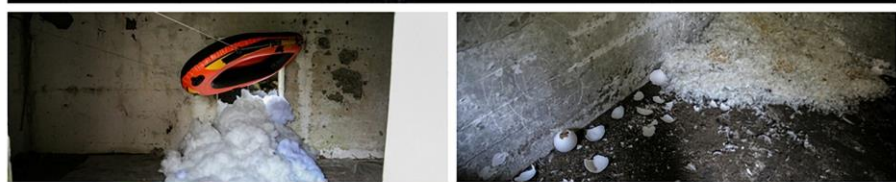
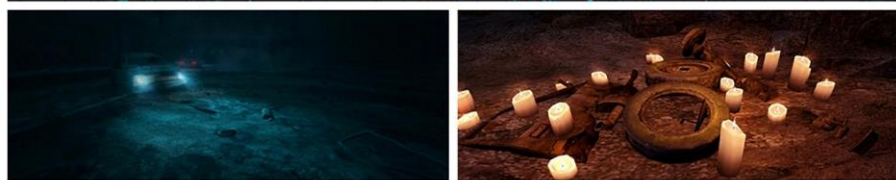
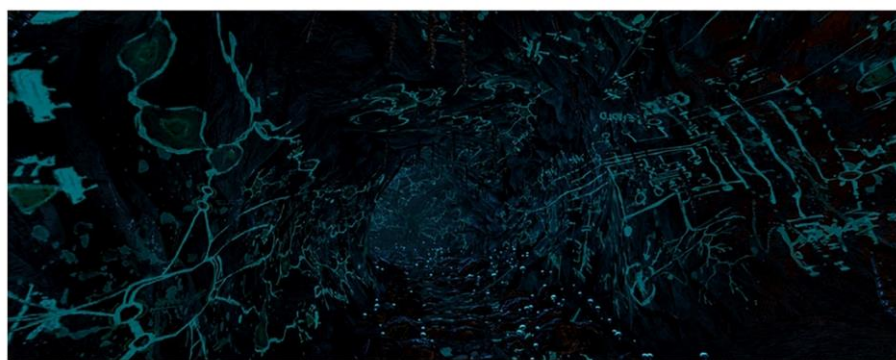
Adaptation

1. Selection (game and site)
2. Familiarity with the game
3. Filtering through personal lens
4. Deconstructing the game
5. Adapting the design to the site

Responding to a site and a game

To achieve an aesthetic coherence between the game world and the site, my working methods constantly responded to both in an iterative (gradually developing and adapting) and cyclical process: the design of *Inchcolm Project* was developing as my knowledge of game design became deeper, and as I became more familiar (for lack of a better word) with the game and with the site.

Repeated playthroughs interspersed with repeated site-visits, prompted further reading which in turn provoked further design ideas to be explored through making which brought me back to revisiting the site and the game. This cyclical and iterative process can be mapped to the stages of the Action Research spiral of plan-act-observe-reflect (Lewin, 1946). When applied to artistic research these translate into an iterative process of “doing-reflecting-reading-articulating-doing” (Nelson, 2013, p. 32) which underlines my research process.

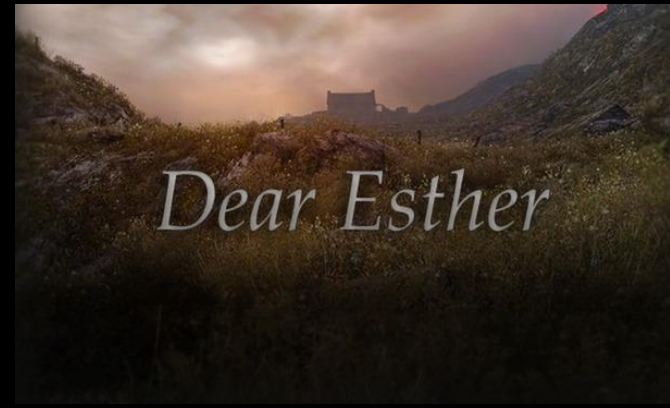


Game Selection



I focused on first-person, non-competitive, narrative games. Two criteria were used for narrowing down the pool of possible games:

- The actions or mechanics of the game could be performed by a physical body in a physical environment.
- Offer a sensory and narrative experience, so excluding traditional 'win' conditions, competitive mechanics or traditional goals like scoring points.





Why *Dear Esther*?

My motivation for choosing this game was three-fold.

- *Dear Esther* started life as a mod, a creative response to Half Life and also as an AHRC-funded research project. Its creators, The Chinese Room, were very transparent about their working process and Dan Pinchbeck's reflections on the design and aesthetics of DE were easily accessible.
- *Dear Esther's* environment is evocative of Fiona Wilkie's observations about the functions of site in site-specific performance: site as storyteller, site as structure and site as symbol (2002, p. 158).
- *Dear Esther* blends the joy of exploration and discovery found in exploration games, with the ease of navigation and the intricate environmental storytelling found in walking simulators, the haunting atmosphere and evocative sound found in horror games, a visual and poetic language and an emphasis on player-driven meaning found in art and serious games, and the cryptic and abstract narratives found in puzzle games.

Site Selection

The most important design choice that I made was that regardless of how I would structurally adapt the game, the setting must be an island. The feeling of isolation, loneliness, and panic are supported by the fact that the player is stranded on a small and unfriendly piece of land surrounded by water. There is no way out unless she manages to unlock its secret.

I wanted to instill the same feelings in the audience while at the same time to take advantage of all the new sensations facilitated by the body being and moving on a Scottish island in mid-October. The smells, textures, temperature, sounds, tastes, light and landscapes on Inchcolm island were accessed through performance. Furthermore, island spaces are evocative spaces, symbolically and paradoxically charged: refuge/prison, utopia/dystopia/heterotopia, safe/dangerous, isolated/connected (Baldacchino, 2005; Stephanides and Bassnett, 2008).



Inchcolm, 2016



Dear Esther, The Chinese Room, 2012



Inchcolm, 2016



Dear Esther, The Chinese Room, 2012



Inchcolm, 2016



Dear Esther, The Chinese Room, 2012



Inchcolm, 2016



Dear Esther, The Chinese Room, 2012



Island	Aesthetically evocative	Accessibility	Permission	Facilities	Participants' Safety	Safe storage
Cramond	Yes	Easy, tidal island.	Yes	No	Yes	No
Isle of May	No (working research facility)	Costly	Yes	Yes	Yes	Yes
Inchkeith	Yes	Costly	No	No	Yes	Yes
Inchcolm	Yes	Costly	Subject to fee	Yes	Yes	Yes

The island site was a central aspect of the project and created the moments of connection between DE and Inchcolm.

Inchcolm Project was utterly shaped by Inchcolm Island - its affordances and limitations impacted on the design. The island's physical presence impacted on how the performance was structured, how we worked with sound, where the installations and the musicians were stationed, the routes and paths that could be explored, how we guided navigation, how we used the locations that were inaccessible. The island's sensory potential was also employed to the full: the smells, the sounds, the colours and the textures, the mood of some of its locations, the spaces that conveyed certain feelings like isolation, exposure, awe, wonder, or vertigo. These functions of the site in site-specific work are summed by Fiona Wilkie's observation that "Site-specific performance engages with site as symbol, site as story-teller, site as structure" (2002, p.158).

Site-Responsive Design

"each occupation, or traversal, or transgression of space offers a reinterpretation of it, even a rewriting. Thus space is often envisaged as an aggregation of layered writings – a palimpsest." (Turner, 2004, p. 373).

Through the ghost/host interplay the site becomes "an active component in the creation of performative meaning, rather than a neutral space of exposition" (Pearson, 2010, p. 26).

"Site-specific performance engages with site as symbol, site as story-teller, site as structure" (Wilkie, 2002, 158)



Site as structure

“One form of agency not dependent on game structure yet characteristic of digital environments is spatial navigation. The ability to move through virtual landscapes can be pleasurable in itself, independent of the content of the spaces.” (Murray, 1997, 129)

A person in a dark, stone-walled space, possibly a cave or a historical site, holding a book. The scene is dimly lit, with light coming from an opening in the distance. The person is standing on a stone ledge, and the walls are made of rough, uneven stones. The overall atmosphere is mysterious and ancient.

Site as Storyteller

“space speaks to you, you create your own world within it – space becomes alive and charges the imagination – your imagination then flavours the space – you draw on a database of sensation in the experience” (Barrett, quoted in Machon, 2009).

Site as symbol

“The *topos* of the island explores and creates bridges between the real and the imaginary as well as crossings between genres and disciplines. Islands are articulated as utopias/dystopias, *loci amoeni*, Edens, Arcadias, nations, metatexts, stepping stones, cultural crossroads, thus raising questions about the metaphoricity and translatability of culture, desire, displacement, solitude, isolation, exile, insularity, minority and hegemonic cultures illustrating the creative stimulus that the idea of islands has provided across time and across cultures”

Stephanides and Bassnett, 2008



Game-responsive design

The design of *Inchcolm Project* combined the four design pillars originating in *Dear Esther* with the constraints and opportunities afforded by Inchcolm island.



VISUAL
DESIGN



SOUND AND
MUSIC
DESIGN



NARRATIVE
DESIGN



INTERACTION
DESIGN

Design Concept

	Dear Esther, The Chinese Room, 2012	Inchcolm Project
Theme	dealing with loss and guilt - at an individual level	dealing with loss and guilt - at a societal level
Movement	walking, slow paced, alternating landscape	Movement: walking, alternating rhythms, textures, landscape
Spatial Progression	linear, guided (the tour, the path)	non-linear, unguided (the search, the maze)
Setting	an island in the Hebrides, non-specific, natural and made environments	an island – storyteller, structure, symbol, found and designed
Environmental storytelling	traumatic event projected onto the landscape, subliminal signposting	site and game-responsive design, subliminal signposting, play with perspective, vistas and details
Sound	location-triggered, diegetic. Music: location triggered, non-diegetic	location-triggered, diegetic (natural) and non-diegetic (designed, mediated). Music: diegetic (live) and non-diegetic (mediated)
Writing Style	lyric, confessional, symbolic	lyric, confessional, symbolic
Narrative	open, lacunary, non-linear	open, lacunary, site-responsive, fragmented, ruinous, trans-media, performed rather than ‘read’
Dramaturgy	discovery	Assemblage
Aesthetics	Walking	Walking, Ruin, Palimpsest, (Syn)aesthetics



**VISUAL
DESIGN**



Emotional and narrative landscape (Briscoe, 2012):

- subliminal signposting
- dramatic elements (framing – focus attention on the dramatic landscape),
- a play with perspective is achieved by alternating vistas and details, micro and macro details

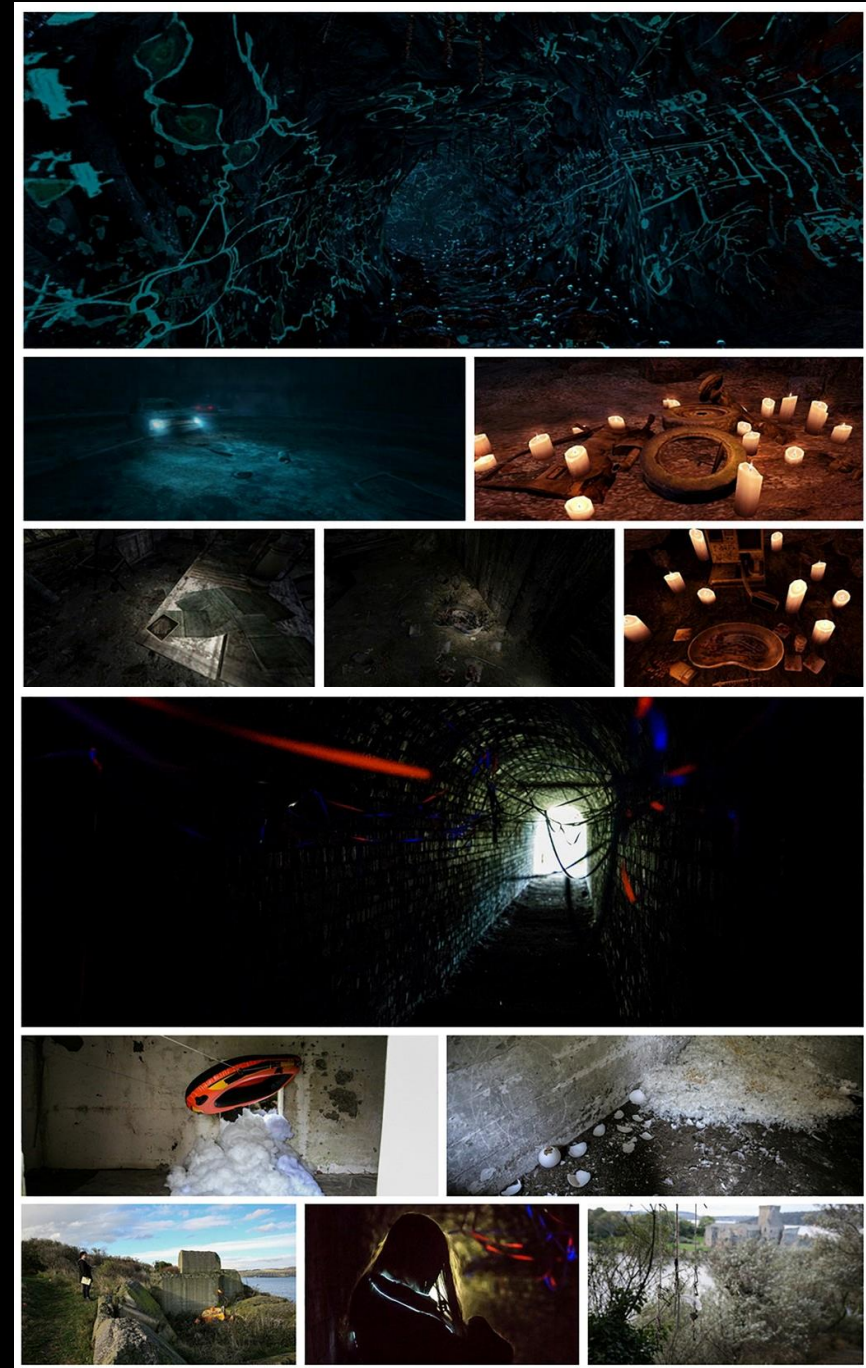
I engaged with Robert Briscoe's design strategies developed in *Dear Esther* to shape the environment as an emotional and narrative landscape. His use of macro and micro details, the subliminal signposting and the use of dramatic elements to frame and set an emotional and narrative scene, were adapted in *Inchcolm Project* for a living body moving through a living and breathing island.



Subliminal Signposting

Subliminal signposting engages with the environment's ability to "unconsciously guide the player through some of the more figurative aspects of the story not directly conveyed through the narrative" (Briscoe, 2012a). In IP the elements of environmental storytelling, similar to *Dear Esther*, are designed to communicate the traumatic event which explains the presence of the character on the island. This use of colour in *Dear Esther* gains symbolic and narrative significance because it acts as a visual manifestation of the memory of this traumatic event. The memory is projected onto the environment causing a dramaturgical conflict with the natural landscape: meaning becomes unstable when car parts, for example, start appearing on the island. This event is represented through recurring colours, displaced and misplaced objects, unnatural assemblages of natural and human-made materials.

In *Dear Esther* the fluorescent green of a car accident starts taking over the island, while in *Dear Rachel* the orange of the refugee crisis bleeds over the environment.





Dramatic Elements and Play with Perspective



The design of a dramatic visual style in Inchcolm Project revolved around focusing the audience's attention on the dramatic landscape. This was achieved by tagging the audio files and positioning the installations and musicians in aesthetically and dramaturgically meaning-full locations which drew attention to and emphasised the island's environments and narratives. The audio file locations opened up vistas and panoramas offering views of the Firth, the shores or the island itself. They exposed the island in the changing light of late afternoon and the constantly changing cloud patterns. The musicians and installations were hosted either inside dilapidated military barracks or the Abbey. These spaces told the stories of the island's previous uses and inhabitants. The installations invited the audience/player to pay attention to the narrative details embedded in the environment while the panoramic vistas invited them to contemplate the emergent, ever-changing mood of the island. Alternating between them they could start to assemble a narrative from the dramatic landscape and the micro-tableaux of environmental storytelling, achieving what Briscoe called play with perspective. Patterns emerged from the combination of the designed, natural and human elements. The audience were constantly on the move, scattered around the island, standing still on edges and shores, looking out at sea, ghostly and silent, which led to unexpected encounters and emergent landscapes. They were an active part of the landscape, contributing to each other's narratives.



Interaction Design

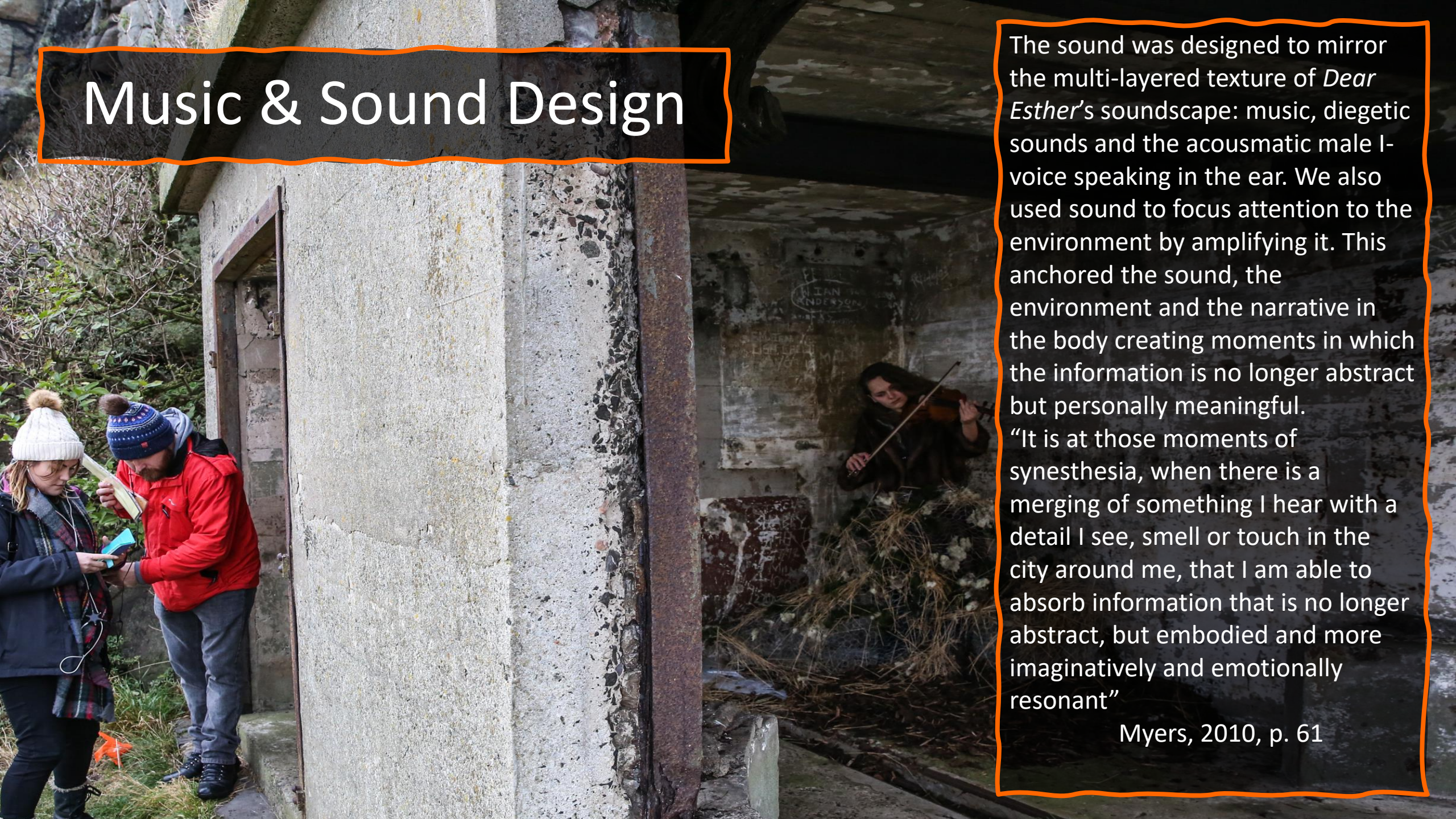




Stopping, walking, standing and listening are woven together, creating a rhythm of the lived experience of *Inchcolm Project*.

In both *Dear Esther* and *Dear Rachel* walking is the main form of interaction with the designed story world. In *Inchcolm Project* I intended to design opportunities for walking, either alone or with others. The environment, the narrative and the sound were designed to be experienced and interacted with through walking, offering the motivation for it. They enabled different rhythms of walking, exposing the moving body to the stories, textures, sounds, smells and sea- and landscapes of Inchcolm. Technology also played a part, as groups sometimes shared phones, the phone and the length of the cable limiting their movement and speed, turning progression into a negotiation with the technology, with the other(s) and with the terrain.

Music & Sound Design



The sound was designed to mirror the multi-layered texture of *Dear Esther's* soundscape: music, diegetic sounds and the acousmatic male I-voice speaking in the ear. We also used sound to focus attention to the environment by amplifying it. This anchored the sound, the environment and the narrative in the body creating moments in which the information is no longer abstract but personally meaningful. "It is at those moments of synesthesia, when there is a merging of something I hear with a detail I see, smell or touch in the city around me, that I am able to absorb information that is no longer abstract, but embodied and more imaginatively and emotionally resonant"

Myers, 2010, p. 61

Sound



The sound responded to the site (we did numerous field recordings), to the game – the layering of diegetic and non-diegetic sound mirrored DE's sound design, and to the narrative – sound effects were used to reinforce the interpretation that the voice is an ethereal remain echoing through time. The form of delivery, via headphones, facilitated both an intimate and isolating experience, easily pierced through by environmental sounds.



The position of the audio files and installations was carefully selected so as to facilitate a diverse and sensory-stimulating walk. The sound of radio static was used to mark the beginning and end of transmission thus signaling to the audience that the VO was about to start. This supported an element of expectation, giving the audience time to settle into an active listening mode. The static framed the audio signaling that what the audience were hearing was a fragment, a trace that somehow still lingered in the environment. Together, the audio files created a “sonic ruin”, an eclectic composition of sound textures, rhythms and surfaces, “narrative debris drifting on radio waves” as Misha Myers once called it (2010). In Inchcolm Project the ruined landscape is mirrored in the ‘ruined’ soundscape, their fragmented, open and broken nature requiring interpretative effort, asking the audience to ‘fill in the gaps’.



Music



Music was added in specific sound files to support the emotional tone of the voice and give a sense of emotional progression.


We used music from the *Dear Esther* soundtrack to ensure continuity between the world of the game and the world of the performance.

The musicians were performing instrumental solos from *Always*, arranged by Luci Holland and David Jamieson, in various locations around the island. The instrumental solos were echoes of the musical theme, isolated 'voices' in a disjointed and parallel dialogue that have not yet found musical unity.

Narrative Design

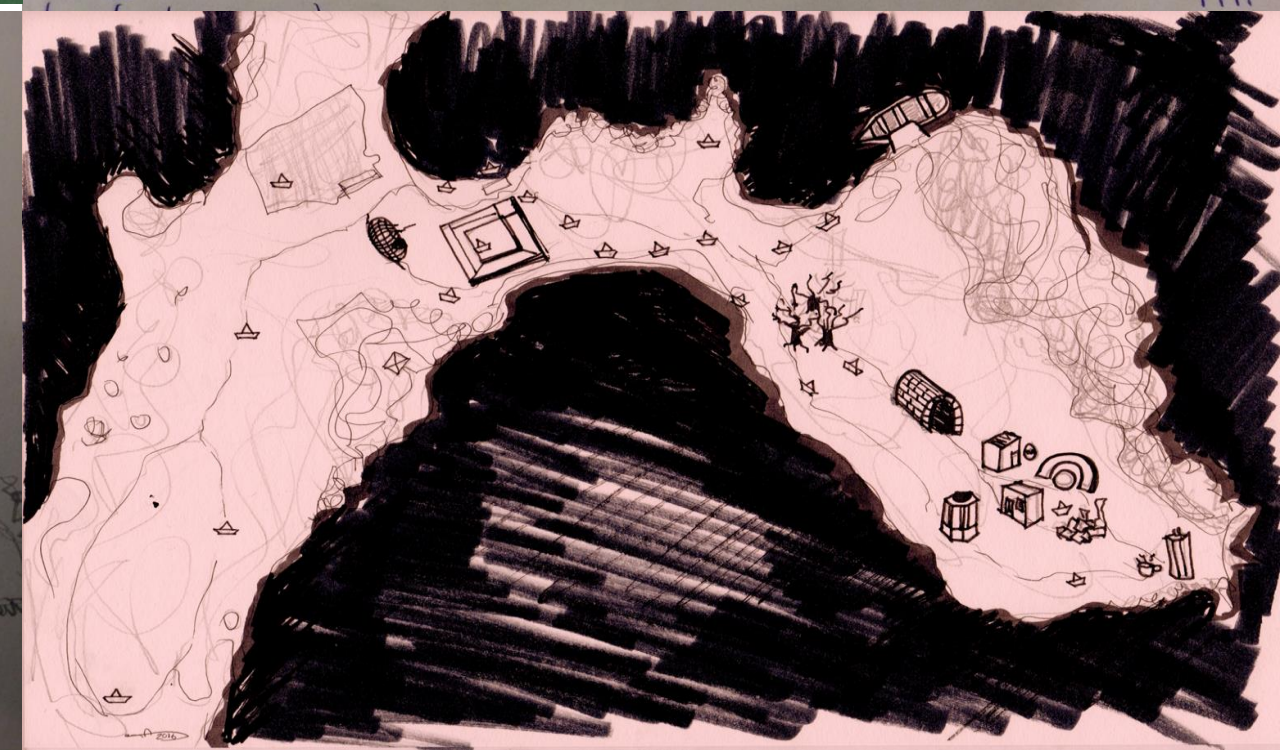
The writing process started with breaking down the text in *Dear Esther*. I wrote down phrases and words that were either repeated obsessively or created powerful and memorable images. Some of them later became leitmotifs in *Dear Rachel*: the hermit, refuge, salvation, gulls, ghosts, pestilence, death, salt, boat without a bottom. In writing the *Dear Rachel* text I worked with a set of creative constraints. Firstly, I wanted to write in a poetic and epistolary style that mirrors the rhythm, style and ambiguity of the narration in *Dear Esther* while at the same time to write in the text the island's legends and history. I also aimed when possible to write on the island, responding to and referencing its environments, locations, sounds, smells, tastes, and textures. The fragments were written for their intended locations, conveying some of my emotional responses to them as well as referencing visual, auditory, olfactory or tactile stimuli. Finally, I wanted to use repetition to reinforce important information and increase the chance of the audience encountering them. Because I wanted to foreground the interpretive abilities of the audience/players, the text was intentionally ambiguous and fragmented in 20 'pieces' which were scattered around the island. This challenged me to write the text in such a way that it could be experienced in any order, and in any quantity, meaning that the number of 'pieces' found should not necessarily impact on the interpretation. The text also responded to the form of mediation, namely I developed a confessional tone of address: the text is written in the first person to suit the intimacy of the headphones.

Design



Paper map handed to the audience upon arrival. The installations and the geo-tagged audio files are represented on the map in abstract/symbolic form. The audio files are represented by the paper boats.

Map Iterations



Costume Design – Ana Inés Jabares-Pita



Costume concept



Costume implementation

Installations Design



Installation implementation



Installation concept



Installation concept



Installation implementation



Game Environment

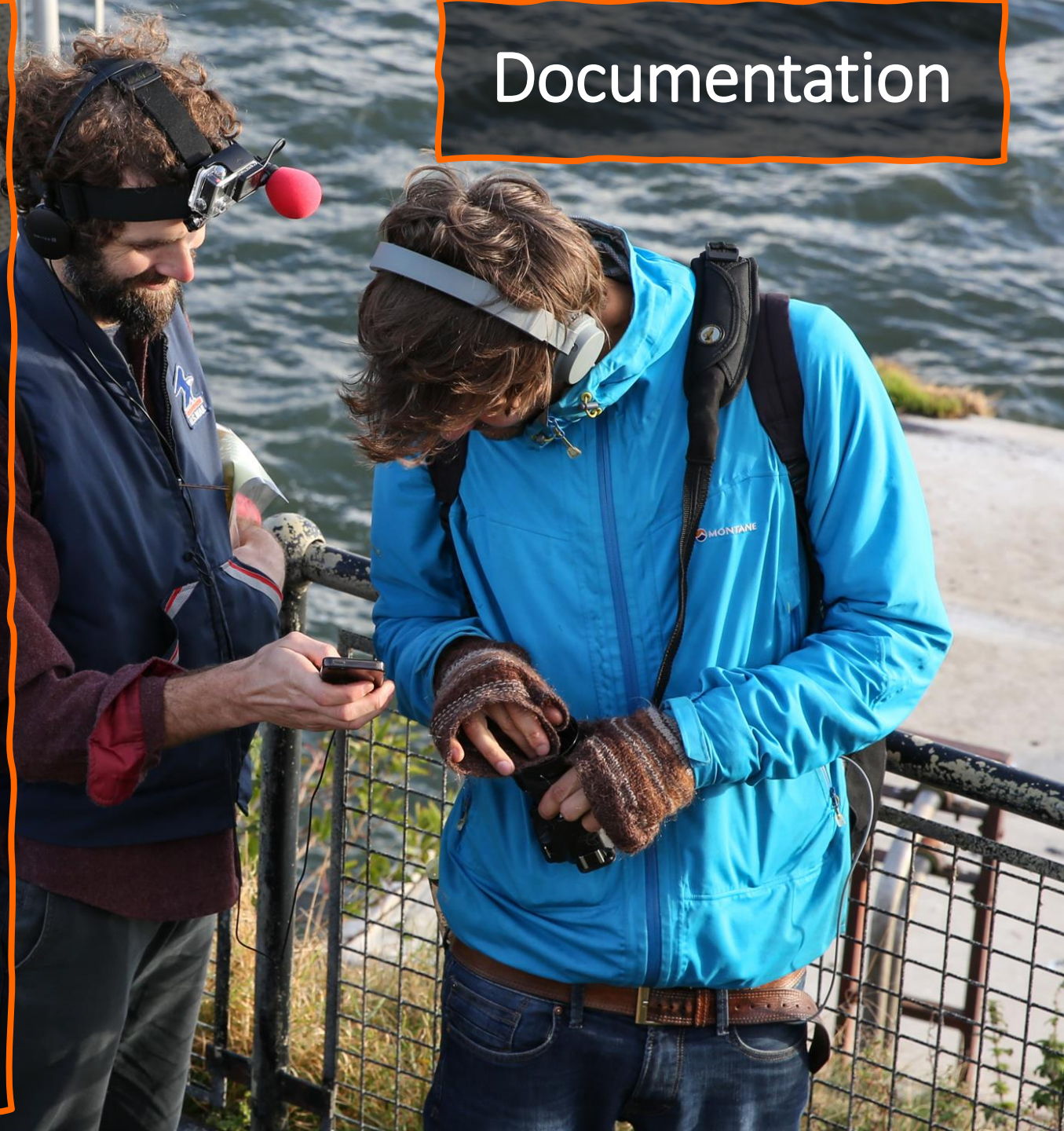


Live Environment

The *IP* archive gathers four sets of raw Go-Pro footage, three edited films: a short trailer, a slightly longer experience trailer, and a full walkthrough, event photos, site visit photos, drawings, recordings and notes, timestamped gameplay screenshots, the *Dear Rachel* final text and iterations, the 24 audio files, the *IP* map and various iterations, the installation 'sketches' (these are the visual references, images, photos and screenshots, that the set designer and I used in communicating about the design concepts and ideas), the scores for the instrumental solos and the final orchestral performance.

In assembling this archive, I followed Nelson's advice that video documentation of the outcome is "most effective when mobilized alongside other documents" (Nelson, 2013, p. 89) which capture the research process. As Reason perfectly sums it up: "it is the archive, along with various representations of performance contained within the archive, which give performance form and meaning and that speak about performance" (quoted in Nelson, 2013, p. 91). In addition to the archive, the PhD thesis is itself a document, which captures in writing the development and implementation of concepts, as well as the reflection on process and outcomes.

Documentation



The audience responses to the experience were recorded immediately after the event through group-discussions prompted by six questions designed ahead of the event, which were handed to each group in a letter. The questions were designed to prompt discussion focused around the three overarching theoretical concepts which bridge the divide between video games and performance: immersion, narrative and interaction.

The recorded discussions were then transcribed by me and I performed a soft thematic analysis in order to identify what design elements had been the most effective. The responses helped me to identify the aspects that were effective, directions that could be developed and further investigated through the second project, particularly agency during gameplay (projection), a longer time for exploration, and a sense of emotional progression developed in parallel with the physical progression through the space. The responses also suggested areas and fields which could benefit from the research, in particular heritage or historical sites and environments, natural landmarks or parks.

The main themes which were discussed were grouped into six categories: sensory/environment, narrative/story, interaction/agency, dramaturgy of assemblage, and suggestions. Each of these themes is discussed in depth in relation to the audience/players' observations on the companion website (<https://www.performingplay.co.uk/feedback-post-show-discussions>).

Feedback



Dissemination and Impact

PLAY UK (online, 2020) Ghosts, Islands and Gulls. Adapting Dear Esther as a Site-Responsive Performance on Inchcolm island, Available at: https://youtu.be/xDyb_QXbbqw

The hauntology of walking sims, ELO panel. *Designing liminal space: from Dear Esther to Inchcolm Project*, Jul 2019 Cork, Ireland. <https://rke.abertay.ac.uk/en/publications/the-hauntology-of-walking-simulators-designing-liminal-space-from>

Walking across virtual and physical worlds, Wandering Games Conference, Bangor University, July 2019 <https://rke.abertay.ac.uk/en/publications/walking-across-virtual-and-physical-worlds>

Develop Research - Brighton, July 2019

Game Think 2.0 Conference, University of Glasgow. 3rd February, 2017 <https://www.youtube.com/watch?v=UL4ysliTxS0>

Pecha Kucha, 20 Years of Games, Abertay University and Creative Dundee, 6th May, 2017 <https://creativedundee.com/2017/05/20-years-games-abertay-university-powered-pecha-kucha/>

Invited guest blog: Inchcolm Project. Scottish Graduate School for Arts and Humanities

<https://sgsahblog.wordpress.com/2017/01/16/guest-blog-the-inchcolm-project-and-working-with-others-pt-1/>

<https://sgsahblog.wordpress.com/2017/01/20/guest-blog-the-inchcolm-project-and-working-with-others-pt-2/>

Practitioner report, Scottish Journal of Performance (peer reviewed), volume 4 (1), September, 2017

http://www.scottishjournalofperformance.org/Practitioner_report_inchcolm_project_SJoP0401_DOI_10.14439sjop.2017.0401.02.html

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Tayside and Central Scotland

Island setting for multimedia performance

14 October 2016

f t w e Share



Seventy guests will take a ferry journey for the event, which is designed by Mona Bozdog

A Dundee student will take over a Firth of Forth island at the weekend as part of a multi-media performance.

Media Coverage

- BBC News:
<http://www.bbc.co.uk/news/uk-scotland-tayside-central-37642462>
- Develop-online:
<http://www.develop-online.net/press-releases/uninhabited-island-to-stage-pioneering-production-of-award-winning-video-game/0225249>
- Gamasutra:
https://www.gamasutra.com/view/pressreleases/283210/UNINHABITED_ISLAND_TO_STAGE_PIONEERING_PRODUCTION_OF_AWARDWINNING_VIDEO_GAME.php
- Future Scot:
<http://futurescot.com/shielded-vms-going-change-way-use-cloud/>
- Creative Dundee:
<https://createdundee.com/2016/10/uninhabited-scottish-island-to-stage-pioneering-production/>

Team

Mona Bozdog – Text and Event Design

Ana Inés Jabares-Pita – Set and Costume Design

Kevin Murray - Sound Design

Abigail McMillan – Production and Stage Management

We Throw Switches: Gaming Curators

Andrew Dyce

Craig Fairweather

Adam Thayers– Technical Management

Luci Holland – Composer

David Jamieson - Composer

Sandy Welch – Voice Acting

Dan Allan – Assistant design

James Gaffney - Assistant technician

Riona Gilliland- Assistant stage manager

Leo Graham – Assistant stage manager

Jennifer Logan – Assistant Stage and Costume Design

Rosie Orford – Assistant stage manager

Calum Patterson - Assistant Sound

John Bruin – Assistant stage manager

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Soundtrack:

Always, composed by Jessica Curry, arranged by Luci Holland and David Jamieson, performed by Mantra Collective

Ascension, composed by Jessica Curry, arranged by Luci Holland and David Jamieson, performed by Mantra Collective

Mantra Collective – Live Sound

Gracie Brill – Cello

Luisa Brown – Violin 1

Anna Fraser – Violin

Luci Holland - Vocals

David Jamieson - Keyboard

Doug Kemp - Accordion

Atzi Muramatsu - Cello

Michael Ready - Flute

Lewis Shaw – Double Bass

Filming and editing: **Rob Page**

Photography: **Erika Stevenson**

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